K.W.Ross
AM 1931 R05

BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

CHANGES DEPICTED IN THE CHARACTER OF SYR GAWAYNE

by

Katharine Wellman Ross
(B.S.E., Boston University, 1929)

Submitted in partial fulfilment of the
requirements for the degree of
Master of Arts

1931

BOSTON UNIVERSITY
COLLEGE OF LIBERAL ARTS
LIBRARY

Incorrectly paged

er.

p6969

upstairs
378.744
B0
A.M. 1931
ros

C O N T E N T S

Introduction

Twentieth Century revial of Arthurian Legends

Place of Gawain in whole cycle

Possible theories for changes in his character

Historical Origin

Middle English Chronicles

Layamon

William of Malmesbury

Latin Prose Chronicles

Geoffrey of Monmouth

Walter of Coventry

Studies of Sir Frederick Madden

Supernatural Origin

Attributes of sun-god

Waxing and waning of strength

Possession of special horse and sword

His Name

His Loves always Fays

Other-World adventures

French & German Romances

Percival--Chretien de Troyes

Parzival--Wolfram von Eschenbach

Source of later writers

Collection of adventures

Gawain's prominent place and power

First indication of lessening popularity

Change in Social Conditions

C O N T E N T S

C O N T E N T S

English Romances

Gawain typical hero of Britons

Chaucer recognized Gawain's fairy attributes

Syr Gawayne and the Green Knight

Unknown Author

Greatest Gawain Story

Combines Romance and Fairy Lore

Most Courteous and Loyal of Knights

The Weddynge of Syr Gawayne & Dame Ragnell

The Auntres of Arthur

The Knightly Tale of Golagas and Gowain

Prose Romances as Source Material

Influence of Woman's interest on Literature

Moret DArthur

Malory's Source Material

Inconsistent Treatment of Gawain

Prophesies concerning Gawain

His Early Misadventures

The Queen's Commands

His Betrayal of Lady and Knight

Enmity between two Houses

Pagan attributes of Gawain difficult to picture in Christian environment

Eighteenth Century

Revival of interest in Arthurian Legends

Percy's Reliques of Ancient English Poetry

Warton's Select Collection of English Songs

Retelling of Old Stories

C O N T E N T S

C O N T E N T S

Nineteenth Century

Masque of Gwendolen by Herber

The Egyptian Maid by Wordsworth

King Arthur by Lytton-Bulwer

Operas of Wagner

Idylls of King by Tennyson

Treatment of character of Gawain

Debasement due to Source Material and Changing Social Standards

The Defence of Guinivere by Morris

Gawain made accuser of Queen

King Arthur by Hovey

Gawain minor character, but more kindly interpretation

Twentieth Century

Interest in Arthurian Romances

Gawain's importance emphasized

Merlin, Lancelot and Tristram by Robinson

Gawain gay, but not good

Midsummer Night by Masefield

Gawain becoming again a Man's man

Summary

Change in character due to origin of stories and to interpretation of authors based on changing Social Conditions

C O N T E N T S

The names of Lancelot, Merlin and Tristram are again found in the pages of literature and the Arthurian legends are being revived in the Twentieth Century just as they have been in every century since the Twelfth.

Robinson and Masefield are weaving around these romances poetry that is vivid and thrilling. Among the characters is Gawain who in the first of these stories over seven centuries ago was the greatest of all the knights. Before the names of Lancelot and Tristram were ever heard at the Round Table, Gawain was second only to King Arthur himself. For several centuries he was the most powerful, most gracious and gayest, and always the most courteous knight. Then came a change.

It is the purpose of this thesis to trace the characteristics of Sir Gawain as presented in the early Gawain legends of Breton, and to follow the changing attitudes of writers toward him from the folklore of the Celts to the stories of twentieth century writers.

This study looks forward to some explanation of why one of the most fascinating characters of the Arthurian cycle should have been most unjustly vilified and why his place as greatest of all the knights should gradually change until Sir Gawain is ranked as one of the least worthy of all those who gathered at the Round Table.

There are two theories that will be traced in this paper. The first is that Gawain was an historical character from the

"west country" of England, a relative of King Arthur and greatly beloved by him; that his qualities and virtues were gradually attributed to French and German heroes as the Arthurian romances were recorded by French and German writers; that as these foreign epics and ballads were translated into English and used as source material for later writers, his characteristics became less heroic and sometimes ignoble.

The second theory is that the Gawain stories were taken from Welsh or Irish folklore, where Gawain was a sun-god and that these stories were incorporated into the Christian stories and gradually the pagan virtues became Christian vices.

Historical Origin

The historical origin of the character of Gawain may be enveloped in a mist of uncertainty, but Professor William Henry Schofield seems to have no doubt of its authenticity, for he says: "From Layamon at the opening of the thirteenth to the Gawain-poet of the fourteenth century, Middle English alliterative writers reflect the influence of the neighborhood to Wales. The stories of Horn, of Tristram, and of Beves grew up in the 'west country' where Gawain too had his home." (*)

Caxton, in his preface to Malory's Morte d'Arthur, tells how he was undecided whether or not to print the Romance, doubting that Arthur had ever lived, but was reassured by those who had seen the "King's tomb at Glastonbury" and "Gawain's skull at Dover Castle." (**) Naive indeed, and hardly satisfying

(*) English Literature from The Norman Conquest to Chaucer, Page 73
(**) Caxton's Preface - line 59

evidence for us today, but as Miss Jessie L. Weston says, "-- for the sake of English Literature we may well rejoice that it satisfied Caxton." (*) In her book, The Legend of Sir Gawain, Miss Weston says: "Always closely connected with Arthur, Gawain's uncle on the mother's side, he is found in the historical accounts of that king even as in the romantic. M. Gaston Paris gives as the earliest mention of him, a quotation from William of Malmesbury (1125) relating to the discovery of Walwain's tomb at Ross in Pembrokeshire; he is there mentioned as Arthur's nephew, and not unworthy of Arthur." (**) Professor Zimmer, in his criticism of M. Paris' views carries the literary evidence further back, by referring to Signor Rajna's discovery of names of Breton heroes in Italian deeds of the early twelfth century; Artusius (Arthur) and Galvanus (Gawain) are names of frequent recurrence.

Professor John Rhys expresses the view that the historic Arthur occupied a position equivalent to that of the "Comes Britanniae" (***) who, under the Romans, held a roving commission to defend the province wherever attacked. The story of Ides in William of Malmesbury, if it be authentic, shows that even before Goeffrey wrote, Arthur had been represented as the center of a court of knights-errant. Elsewhere, in a passage of the Gesta Regum which is generally considered authentic, William speaks of Gawain, giving various interesting details.

(*) Legend of Sir Gawain, page 3,
(**)Ibid, page 8,
(***) Studies in the Arthurian Legend, page 7

"In the province of Wales, called Ross," he says, "was discovered the tomb of Walwen, who being the son of Arthur's sister, was not unworthy of him. He ruled in that part of Britain which is called Walweitha,--a very valiant knight, but he was driven from his kingdom by the brother and nephew of Hengist; first getting satisfaction, however, by inflicting great harm upon them. He shared deservedly in the glory of his uncle because, together, they deferred for many years the ruin of their falling country." (*)

Wace knew Gawain from other sources than Geoffrey. He writes of him as making a speech in favor of peace in the council of Arthur's lords, "The pleasures of love," Gawain says, "are good, and for the sake of his amie a young man performs feats of chivalry." (**)

Layamon is the first to weave about King Arthur a fairy lore and thus he changes the character of Arthur's reign completely from the story found in Wace's "Brut". He omits the speech of Gawain's quoted above and later on he speaks of him as the "truest man on earth".

Coming to the Latin Prose Chronicles of the Twelfth, Thirteenth and Fourteenth Centuries, we find Robert Huntington Fletcher saying that as a rule these Chronicles, tracing the history of the world from the Creation, or the history of England from the earliest times, contain at least a few lines relating to the Arthurian tradition. "As a rule," he says,

(*) William of Malmesbury's Chronicle of the Kings of England - Edited by J. A. Giles - page 315,
(**) Arthurian Material in the Chronicles- R. H. Fletcher- page 139

"they take their Arthurian material and often the whole account of the Arthurian period from Geoffrey." (*) The Flores Historiarum follows William of Malmesbury and mentions the discovery of Gawain's body. It is spoken of also in the Chronicon of the Monastery of Hales.

For further historical evidence we have the Memoriale of Walter of Coventry in which Gawain is painted in much the same colors as in the romances, and is spoken of as a knight without a peer. In the Middle English and Contemporary Anglo-French Metrical Chronicles we find him mentioned, and the Chronicles of Robert of Gloucester assume that Gawain is well-known and call him "fleur of corteysye." Only a few years after Robert of Gloucester, Peter of Langloft exalts Wawayn as being courteous and especially well acquainted with Latin, and says that though history does not state who gave Lucius his death wound, it is attributed to Wawayne. (Gawain)

The version of Geoffrey's story included in the Recueil of Sire Jehan de Wavrin states that Gawain's valor causes the enemy to believe that he is more than a human being, and that Arthur sent Gawain to Pope Sulpicius to be made a clerk, but the Pope, foreseeing in a spirit of prophecy that he would be one of the most valorous knights in the world, sent him back. From the Polistorie del Eglise de Christ de Cauhterbyre we have the following quotation, "Interesting is the introduction of a detail which seems to have originated with Wace--

(*) Arthurian Material in Chronicles- page 170

the death of the fifth Roman, the cousin of Marcel, at the hands of Gawain, in the retreat of Arthur's envoys from the camp of Lucius. The author adds that no one could resist Gawain's blows, and gives some verses which he says were inscribed on Gawain's sword to the effect that it was made by Gaban when Christ was fourteen years old." (*)

In the Fourteenth Century, Robert Mannyng of Brunne said that after the death of Wawayne and Agusel, Arthur never gladly ate meat, and of Wawayne he observes, "Mykel honur of hym euere men seys." (**)

And finally, though it may not be absolutely conclusive proof that such a person as Gawain actually existed, it is nevertheless interesting to note that Matthew Paris in his Histoire Anglais states that Arthur gave Gawain his principality, and the Large Brut, which circulated in England in the Fourteenth and Fifteenth Centuries, has Gawain's name in the account of Arthur's distribution of fiefs.

Sir Frederick Madden, in the Introduction to Sir Gawain says: (***) "Walwainus was the eldest son of Loth, sovereign of the province of Lothian, and the adjacent territories including the Orkneys, by Anna, half-sister of Arthur. At the age of twelve years, he was sent by his uncle to Rome, and delivered to the charge of Pope Sulpicius, from whom he received knighthood. He is sent (Wace, Layamon, and Robert of Brunne add, that the cause of his being selected was that

(*) Arthurian Material in Chronicles, page 213
(**) Ibid - page 207
(***)Syr Gawayne - Introduction, page xii

from his education at Rome he understood both the Latin and the British tongues) with two others to treat with the emperor Lucius Tiberius; and purposely, to provoke a war, he cuts off the ear of the emperor's nephew. In the decisive battle which shortly afterwards took place near Langres, he held with Hael (Hall?) the joint command of the fourth division of Arthur's forces, and his prowess contributed mainly to the cause."

These facts he gathered from the history of Geoffrey of Monmouth which was completed about the year 1138. A quotation from MS. No. 511, Inner Temple shows the esteem in which Gawain was held at that time:

"Loth sone, Syr Wawan,
Had bebe at Rome to lere Romayn
Wt Supplice the pape to wanne,
Honour to lere, langage to konne.
Ther was he dubbid knyght,
And holden hardy, strong and wight,
Syr Supplice had don his ende,
To Bretayne home Wawan gan wende.
Noble he was and curteis,
Honour of him men rede and seis;
He lufed mesure and fair beryng,
Pride ne boste lufed he no thing:
Fals and fikele lesyng he hated,
Au auntour alle suilk he hated,

More he gaf than he hated,

More he did than terme of-sette."

Sir Frederic Madden continues in the introduction, "Throughout the Brut, Gawayne is uniformly eulogized in similar terms, and placed first on the list of the Round Table,--a superiority indeed which in that work there were no Lancelots or Tristrams to dispute." (*)

It is in the prose legends, then, of the Round Table that the history of Gawain is preserved and the stories become clothed with a character purely imaginative.

Supernatural Origin

The theory that Gawain figured in stories of Irish and Welsh folklore as a sun-god and that these stories were incorporated into the Christian tales where the pagan virtues became Christian vices is interwoven in the romances.

Sir Frederick Madden, in his Introduction already referred to, thinks that "Le Roman de Merlin" is the story in the series which can best be said to have its origin in Armorican or Welsh tradition. (**) In this book the historical character recorded by Goeffrey can be recognized. His exploits, however, have become so marvelous that he becomes the chief personage in the romance. It is in this legend too, that the first mention is made of the supernatural strength of Gawain, which waxed and waned at different hours of the day: "quant il se levoit au matin il avoit la force

(*) Syr Gawayne -Introduction, pageXIII
(**) Ibid page XIX

al millor chealier del monde; et quant vint a eure de prime si li doubloit, et a eure de tierceausi et quant ce vint a eure de nidi si revenoit a sa premiere force, ou il avoit este au matin; et quant vint a eure de nonne et a toutes les eures de la nuit estoit il toudis en sa premiere force." (*)

Miss Weston says in her Legend of Sir Gawain, (**) "One of the most striking characteristics of Gawain, and one which may undoubtedly be referred to the original conception of his character, is that of the waxing and waning of his strength as the day advances and declines. Probably the earliest version of this is the one given by Chretien's continuator, Gautier de Doulens, in the "Conte del Graal": (***)

Hardemens et force doubloit
Toustans puis ke midis passoit
Por voir, a monsignor Gauvain,
Tout en devons estre certain;
Quant la clartes del jor falsoit
Icelle force tresaloit
Et de midi avant
Li recroissoit tot autretant."

In the English metrical translation it is thus described:

"For of his strengthe the maner
Sumdel ye may lern and here.
Bituen auen-song and night,
He no hadde bot of mannes might,

(*) Syr Gawayne. Introduction, page XXI Note
(**) Legend of Sir Gawain - page 12
(***) Conte del Graal. Potuin's edition, vol.III, page 334

And that strengthe him last
Fort arnemorwe, hi the last;
And from arnemorrowe to midday
He had strengthe of knights tuay;
From midday fort after-none
He hadde strengthe bot of one
From after-none to euensong
So to knightes he was strong." (*)

Malory has another version: "but Sir Gawayne fro it passed 9 of the clock waxed ever stronger and stronger for thenne (hit) cam to the hour of noone and thryes his myghte was encreaced. And thenne whan it was past noone and whan it drewe toward evensong Syre Gawayne's strengthe febled and waxt passynge faint that unne the he myght dure ony lenger."(**)

Miss Weston says: Scholars have seen in this growth and waning of the sun, a proof that this Celtic hero was at one time a solar divinity." (***)

Sir John Rhys in The Arthurian Legend, writes of the Welsh form of Gawain's name--Gwalchmei--: "The Welsh form seems to analyse itself into gwalch, 'a hawk or falcon, and mei', 'the month of May'. But the explanation is still to be sought why he should be so-called, and all that one can say is that the reference to the month of May suits the Solar Hero well enough as the summer sun, if one may venture to treat him as such." (****)

(*) Arthaur and Merlin, Maitland Club, page 178
(**) Morte d'Arthur, book iv, Chap. 18.
(***) The Legend of Sir Gawain, page 13,
(****) The Arthurian Legend, Chapter, 1, page 13

Gawain had another characteristic which points to a pagan origin. His steed had a special name: Gringalet or le Gringalet in the French, some translations giving it Gingalet. This horse figures repeatedly in the old romances. The name means "of good staying power." Certain scholars believe that Gawain's possessing of a horse with a name points to the fact that the original stories go farther back than the Welsh to a remote Celtic antiquity.

If Gawain were a solar hero or sun-gad, he would have owned a steed of especial beauty and value. Siegfried's horse, Grani, was undoubtedly originally such a sun-horse; Odin and Freyr have each a steed of their own.

Besides a horse a solar hero should have a sword. Gawain had one, the origin of which is different in each romance; but no matter what its origin it was a sword of exceptional value.

Besides being a possible solar deity, Gawain is also closely connected with the "other-world" and it may be interesting to note here a few of his mythological adventures. For one, we have the story of Alisander which is based in the main on a line of incidents unconnected with the Morgain saga. "Gawain, after having destroyed the enchantment of the castle Rigomer, and released its mistress Dionise, is called upon to wed her. His fairy love, Loire, appears with a stupendous suite, and throws a wet blanket on the hopes of Dionise by

claiming Gawain as her own property. He appeases Dionise by promising to find her a worthy husband in the course of a year." (*)

The summary of the romance of Rigomer in the Histoire Litteraire de la France recounts the adventures of Lancelot when he tries to free Dionise, the mistress of the castle Rigomer, from the spell cast upon her dwelling by a fay:

"Dans la lande qui entoure le chateau, on peut jouter et mener belle vie, pourvu que l'on consent a n'y entrer que desarme; mais si l'on veut passer le pont qui traverse le fosse, il faut combattre un serpent monstrueux, et quand meme on arriverait a le vaincre, on n'en serait pas moins surement ou tue ou deshonore." Although Lancelot overcomes the serpent, he is enticed by a maiden into the castle, given a lance that deprives him of courage and a ring that deprives him of memory, and remains a prisoner until he is at last freed by Gawain." (**)

In the source of Malory, Book VI, Ch. 1, we find an account of Gawain's attempt to rescue the maiden to this effect. He arrives at a fair castle, from within which he hears the piercing cries of a woman, he enters and finds in a marble tank a damsel standing up to her waist in boiling water. She entreats him to lift her out, but his efforts to do so are in vain, and she tells him that she must suffer there till the best knight in the world comes to deliver

(*) Lucy Allen Paton, "Studies in Fairy Mythology of Arthurian Romance"-- page 58
(**) Hist. Litt. XXX, pp.88-90

her. Sommer shows that this story is drawn from a French source--which is evidently responsible directly or indirectly, for Morgan's part in Pulzella Gaia, an Italian poem belonging probably to the Fourteenth Century. Pulzella Gaia is Morgain's beautiful daughter, the fairy love of Gawain, who, by complying with her demand that he tell her his name, has unspelled her from serpent shape. She promises to grant his every wish provided he does not reveal their love; but on his boasting of her at a tourney at court, she is compelled to surrender herself to the la savia Morgana, who imprisons her in a tower, where she must stand waist-high in water, and suffer transformation into fish-shape below the waist. Gawain sets out in quest of her, forces his way into Pela Orso, Morgain's castle where Pulzella Gais is imprisoned, draws the maiden from the water, puts Morgain in her place, and with his love rides merrily off to Camelot.

With one more adventure we shall close this part of the paper. This is from the "Peredur." (*)(Welsh) in which Gawain's adventures belong distinctly to the other-world. Not only is the stream that must be crossed to reach the beautiful castle of the adventure defended, according to Malory, by Allardin of the Isles, whose name strongly resembles that of the other-world knight, Aalardin del Lac, but besides occupying that accepted situation of a magic castle, it is apparently uninhabited. A mysterious and terrific blast from a horn is

(*) Studies in the Fairy Mythology of Arthurian Romance, Chap. XIV

heard within its walls;its mistress, like a fay, helps the hero in his trouble, and exacts from him the promise that he will do her will. (La Damoisele Cacheresse)

The two theories of origin stated are often so closely interwoven that it is sometimes almost impossible to tell where the historical chronicles end and the romantic legends begin.

With the evidence given it seems almost indisputable that Gawain was not as much an historical character as Arthur; that he was a stalwart fighter much loved by the king who was his uncle; that he was the well-educated for his times; and that he was unusually courteous.

It is possible that his unusual strength and prowess gave reason for the legends that began to be told in the romances, or it is possible that the attributes of the sun god were ascribed to him because of his great power. The new characteristics with which Gawain is endowed could not belong to one hero but are a composite character made up of folklore and changing social values. There is a close affiliation of Arthurian tradition with old Attic apic. It is not in the character of Gawain alone that changes occur, but in all of the knights associated with Arthur, even in the founder of the Round Table himself--most emphatically can this be said of the two knights Kay and Bedivere, who together with Gawain were the only ones to appear in the Historia Regum Britanniae of Goeffrey of Monmouth which may be said to be the starting point of Arthurian literature.

French and German

It is a curious fact that Arthur and Gawain were at the height of their glory at a time when English literature was in its infancy, too halting and too unformed to give full expression to or to make a permanent, historical record of all their deeds of daring. The poems which form the basis of the Arthurian Romances were recorded by Anglo-Norman writers in the French language. The majority of the Arthurian Romances are French, with some of the very finest of the cycle, German. Of the former, that which is now generally considered the earliest of the Gawain cycle and in which his adventures are related in the clearest and most coherent manner, is the Perceval, or Conte del Graal by Chretien de Troyes. A German, Wolfram von Eschenbach, was also the author of a poem called Parzival which, while having a great deal in common with the French forerunner, has sufficient differences to lead scholars to the belief that its source was closely related to that of Chretien's work but was not the work itself. Wolfram moreover, finished Gawain's adventures, which Chretien, who left his poem uncompleted, was unable to do.

From the titles of both poems, we would be justified in supposing that the real hero is Perceval, but both poets dedicate nearly half their works to the adventure of Gawain and these adventures are quite distinct from those of Perceval.

In both poems his first adventure occurs after he has brought Perceval to Arthur's court, having freed him from a trance caused by the sight of blood-stains on the snow. Subsequently, a feast is held in Perceval's honour, and, during it, the loathly messenger of the Grail appears and curses Perceval because he failed to ask a question at the Grail Castle; then she tells of the Queens who are imprisoned in the Chateau-Merveil and departs. After she has gone, a knight, called by Chretien, Guingambresil; by Wolfram, Kingrimursel, arrives on the scene, accuses Gawain of having treacherously murdered his lord, challenges him to single combat, and names the place and time of their meeting. The banquet breaks up and the two heroes, Perceval and Gawain, start out on their respective quests.

Gawain's first adventure in both poems is the rescue of the besieged castle. Wolfram's story in brief runs as follows: Gawain, coming out of a forest, sees an army marching by, ready for battle. He addresses a retainer who is following the army. From him he learns the names of the knights and the purpose of their march. They are going to attack a lord whose elder daughter has rejected their king, Meljanz. Gawain proceeds to the castle and dismounts near the wall without taking part in the combat. The next day, however, on the request of the lord's younger daughter, he defeats the leader of the attackers in single combat and thus puts an end to the battle.

In both poems his first adventure occurs after he has brought Perceval to Arthur's court, having freed him from a trance caused by the sight of blood-stains on the snow. Subsequently, a feast is held in Perceval's honour, and during it, the lovely messenger of the Grail appears and curses Perceval because he failed to ask a question at the Grail Castle; then she tells of the Queens who are imprisoned in the Chastean-Merveil and departs. After she has gone, a knight, called by Chrestien, Gurnemanz; by Wolfram, Kingrimursel, arrives on the scene, accuses Gawain of having treacherously murdered his lord, challenges him to single combat, and names the place and time of their meeting. The banquet breaks up and the two heroes, Perceval and Gawain, start out on their respective quests.

Gawain's first adventure in both poems is the rescue of the besieged castle. Wolfram's story in brief runs as follows: Gawain, coming out of a forest, sees an army marching by, ready for battle. He addresses a retainer who is following the army. From him he learns the names of the knights and the purpose of their march. They are going to attack a lord whose elder daughter has replaced their king, Meljanz. Gawain proceeds to the castle and dismounts near the wall without taking part in the combat. The next day, however, on the request of the lord's younger daughter, he defeats the leader of the attackers in single combat and thus puts an end to the battle.

Chretien's story is very similar, although much shorter. He at once plunges "in median res", whereas Wolfram's tale is interspersed with an abundance of thoughts and reflections of his own. To Chretien's 842 lines, we find 1770 corresponding in Wolfram.

In the beginning, the two stories are quite different in detail, but when the retainer is first mentioned, a remarkable similarity flashes up: he is leading an extra horse, carries a shield, and Gawain asks him the same question:

"nu vuor in balde hinden nach. . .
ein knappe gar unvuoge vri.
ein ledec ors gienc im bi,
einen niuwen schilt er vuorte. . .
Gawan zuo dem knappen reit,
nach gruoze er vracte maere,
wes diu massenie waere.
". . .si demande
A un escuier qui venoit
Toz seus apres e si menoit
An destre un cheval espaignol
E ot un escu a son col:
Escuiers di moi qui cil sont
Qui ci passent?"

In both poems the retainer tells about the purpose of the marching army, but Wolfram's knappe although extremely talka-

tive, takes leave voluntarily, while Chretien's escuier is sent away by Gawain. As we have said, Gawain follows the marching men and when he reaches the castle, he finds all the doors obstructed by walls. He dismounts near one of them, and, for the first day, watches the battle, giving as his reason in both stories that he is pledged for another battle. But when the lord's younger daughter asks him to become her knight, he acquiesces. In both poems, the daughter returns sitting in front of her father on his horse. In their conversation, father and daughter agree that Gawain should have a present, and they give him a sleeve made out of red material. In the French poem the girl carries the sleeve personally to Gawain; whereas in the German one, she sends her friend, Clauditte.

Before the battle starts, Gawain goes with his host to mass. Here the resemblance of the stories ceases. Chretien's description is extremely short: Gawain defeats his adversary at once and immediately departs, while Wolfram's vivid imagination brings the battle before us in detail. A red knight, in whom we recognize Parzival, appears and accomplishes wonders.

At the conclusion of this victory, Gawain leaves the castle and rides to Escavalon, or Askalon, where his combat with the knight who appeared at Court is to take place. On the way, he is met by the king of the land. The king is ignorant of his identity, but addresses him and tells him

to call on his beautiful sister in the castle which is visible in the distance. Gawain proceeds to the castle where the sister receives him, according to the custom of the times, with a kiss, and they fall in love at once. Suddenly an old knight enters and falsely accuses Gawain of having murdered his master. An attack upon them by the incited citizens ensues and the lady and Gawain flee to a tower, where they defend themselves with a chess-board and the heavy stone chess-men. In the meantime the king returns accompanied by Kingrimursel who complains over his breach of the guest law, and on his request the king stops the battle, and postpones the single combat for a year. Gawain departs, having undertaken to search for the Bleeding Lance of the Grail Castle, according to Chretien, or the Grail itself, according to Wolfram.

Gawain's third adventure has about the same length in both the French and German texts. The hero is now alone. He sees a wounded knight who is nursed by his lady companion. Gawain assists them and is warned of the dangers of his way and advised not to proceed. He disregards the warnings, however, and continues his journey. Soon he reaches the castle of Logrois (W. 507, 29) or Logres (C. 8604), and finds the mistress, Orgeluse, the German name; or l'Orgueilleuse, the French, sitting beside a spring of water. She is dazzlingly beautiful and Gawain makes overtures of love to her. These

she receives with scorn but she says she will ride with him if he will bring her horse from the near-by garden. He finds the horse and is warned by dwellers in the garden who do not speak kindly of their mistress. When he returns to the lady, he is received by her with disdain but they ride off together, followed by a dwarf, the lady's attendant, according to Wolfram. When they reach the wounded knight, Gawain applies a medicinal plant to his wounds and for thanks, the knight takes Gawain's horse and rides off. As he is leaving, he explains to Gawain that he hates him because the latter had once made him eat with the dogs for four weeks. Gawain justifies his treatment as a punishment because the knight had assaulted a lady.

The knight departs and Gawain is left with the choice of either walking or riding the steed belonging to the dwarf. He chooses the horse, and they ride on together. The lady continuously mocks him. Finally they reach open country with a river flowing by. On the opposite bank stands a castle of unsurpassed beauty. Suddenly he sees a knight ready for battle riding towards him on his own stolen horse. In both stories Orgeluse tells him triumphantly that the newcomer will defeat him; then she deserts him and is ferried across the river by a boatman. Meanwhile Gawain overcomes his adversary and the ferryman returns and demands the fallen knight's horse as his fee. Gawain makes him understand that the horse is in truth his own and surrenders the rider instead. The boatman takes

him across the water and entertains him for the night. In the morning, Gawain notices many richly-dressed ladies in the windows of the castle, and asks his host about them. The latter hesitates to answer his questions but finally explains that the ladies are waiting for a knight to come and free them from the spell of the castle which is an enchanted one, Le Chateau Merveil. Gawain calls for his arms and proceeds to the castle. He enters it and seats himself on the Magic Bed, of which his host had already told him. As soon as he is seated, many invisible foes attack him with arrows and stones. Both poets mention Gawain's shield, which, while saving his life, does not prevent his being seriously wounded, before a peasant appears and lets in a lion which Gawain slays. He has now put an end to the enchantments of the castle and become its master. The two poems are quite different in the way they describe his recovery. In the German poem, two maidens look after him and disarm him; in the French story, a maiden enters while he is being disarmed by retainers. Then he is presented to the queens of the castle. In Chretien, there are three, in Wolfram, four. The old and white-haired one is in reality Arthur's mother, and the other two, her daughter and grand-daughter, are Gawain's mother and sister respectively, although none of them is aware of the relationship.

In both poems he leaves the castle the next morning and this in spite of the boatman's announcement in the French story

that whoever succeeds in freeing the castle must remain there. This makes Gawain angry, and as we have said he pays no attention to the prohibition but starts out to battle with a knight whom Orgeluse has brought to oppose him. His combat with this opponent is successful and takes place in full view of the ladies of the castle. At the end of it, he once more proceeds on his journey accompanied by Orgeluse, the lady of his choice, who still treats him with contempt. This time he is in search of the bough of a tree guarded by Guiromelans or Gramoflanz. In order to reach the place where the tree is, he has to cross the Dangerous Ford and in so doing, nearly loses his life. When he reaches the opposite bank, he is met by Gramoflanz and challenged by him to single combat. Gawain, however, secures his garland and learns from Gramoflanz the identity of the queens of the castle. He now returns to Orgeluse whose attitude towards him changes completely and she explains to him that she behaved that way in order to spur him on to fight with Gramoflanz whom she hates because he slew her lover.

They now return to the Chateau Merveil where they are joyously welcomed. In compliance with a promise to Gramoflanz, Gawain sends a message to Arthur inviting him and his court to be present at the approaching duel between these two knights. In the French poem this message is given orally, while in the German it is written and the letter carried by a messenger. According to both authors, the messenger finds the court mourn-

ing the supposed death of Gawain. At this point, Chretien's work breaks off abruptly, but Wolfram continues the story: Arthur and Guinivere accept the invitation and send back the messenger with the news. Gawain weds Orgeluse. Arthur, with his court and army, arrives and meets his mother whom he had long supposed dead. He also hears the name of his father mentioned. There is general rejoicing and two messengers are dispatched to Gramoflanz. The next morning Gawain rides forth to find out if he is sufficiently recovered from the wounds received at the castle and meets Parzival. Neither one recognizing the other, they engage in combat. Parzival defeats Gawain and is about to slay him, when the latter's pages appear and call him by name. When Parzival learns his identity, he throws away his sword. The duel with Gramoflanz is postponed for another day and finally prevented altogether when Gawain's sister implores Arthur to save the life of her lover, Gramoflanz, whom she then weds.

As these two poems are the source of so many of the Arthurian stories of the following centuries, the adventures of Gawain have been given in detail.

In these stories Gawain is always courteous, but not always victorious. He is the champion of ladies in distress.

If it is necessary to know history in order to understand human beings then it is necessary to know history in order to interpret literature and its characters. During Chrestein's lifetime

(1140-1227), the Second, Third and Fourth Crusades took place.

This French author introduced into the story a hero who was nearer in ideals to the customs and manners of his time than the blunt, warlike Briton whose deeds were recorded by Geoffrey of Monmouth in the early part of the Twelfth Century.

Gawain is the champion of ladies in distress. That aspect of his character would make him very interesting to the ladies whose husband were away on the Crusades and who could easily imagine themselves in need of protection. The songs of the minstrels were atuned to the ears of the royal ladies who cared more to hear of courtesy, court manners and love than of constant, continual battles.

Gawain's propensity for falling in love with a different maiden in each adventure could very easily be misunderstood in the centuries that followed as the stories got farther away from the original sources with their tradition of "other-world" loves.

English Romances and Poems

The fame of Sir Gawayne was at its greatest among the English and Scottish writers from the Thirteenth to the Sixteenth Century. Any story that is told of Arthur invariably mentions his courteous and valiant nephew and he is the most popular hero of the alliterative romances.

The English Arthurian poems regard Gawain as the type and model of chivalrous courtesy. Professor Maynadier says that "previous to the appearance of Malory's compilation it was Gawain rather than Arthur who was the typical English hero."

Chaucer, who seldom uses an Arthurian incident in his writings, mentions Gawain twice. In the Squires Tale, the young man who comes with a wonderful steed to the Tartar king salutes the king, the queen, and the court.

"With so heigh reuerence and obeisance
As well in speche as in contenaunce
That Gawayne, with his olde curteisye
Though he were come ageyn out of Fairye,
Ne coude him nat amende with a word."

In the Romance of the Rose, Chaucer makes a second reference to Gawain:

"As far as Gaweyn the worthy
Was preised for his curtesie."

The best known and the most delightful of all the stories of the Gawain sagas is the Syr Gawayne and the Green Knight written by an unknown author between 1350 and 1375.

The antagonist in the story is a champion of more than human size who appears at the Court of King Arthur, clad all in green and mounted on a green horse. He proposes as a Christmas jest that he will permit any knight to cut off his head with a huge battle-axe, provided that a year later the same knight will meet him at the Green Chapel and receive from his hand a return stroke.

The knights hesitate to accept the challenge, but rather than have the king do so, Gawain takes up the battle-axe and

cuts off the Green Knight's head. To the horror of all in the court, the headless body picks up the head and rides away with it, the lips moving to remind Gawain that he has made a pledge to meet the Green Knight on the next New Year's Day.

A year later in the cold bleak winter, Gawain sets out to find the Green Chapel. His shield bears the Pentangle, the five points of which symbolize the five qualities which he examplifies--frankness, fellowship, cleanness, courtesy, and pity.

Gawain's honor is tempted three times; each time he resists. His moral goodness and his great courtesy are shown in his attitude toward the Lady of the Castle--she who tempts him. Gawain's courtesy is lauded in all the poems, but nowhere does it seem so great as here. Three times he meets the lady's advances so cleverly and so courteously that she is not insulted at his refusal.

His goodness and his loyalty first appear when he quickly and unhesitatingly asks for permission to help his king, who will indeed be in a very embarrassing position unless some one takes up the challenge of the Green Knight.

He is faithful to his word, for, in the cold, bleak winter he sets out to find the place where he will meet the Green Knight and redeem his pledge. It seems certain death to him if he finds the challenger.

Gawain is a popular guest for he is gay, good company; he adds cheer and merriment to the company at the Northern Castle.

On the appointed day, Gawain bids farewell to the lord and lady of the castle and sets out for the Green Chapel. The Green Knight appears, looking just as he did when he first entered Arthur's court--his head firmly on his shoulders.

Gawain shows great courage by bravely keeping his word and, kneeling, bares his neck to the axe. Three times the axe falls without harming Gawain save for a slight scratch the third time. Then Gawain springs up and says that as he has stood the test he will return the blow if another is given.

The Green Knight then tells who he is and why the third and last blow has given a slight wound. It is because Gawain had not returned all that was given to him by the Lady of the Castle the third day; he had kept the lace handkerchief which she said would preserve his life.

Shamed, Gawain rides back to the court where he tells the whole story. The knights far from feeling that Gawain has done anything to be ashamed of, praise him for his great courage and virtue, and Arthur orders them all to wear, from that time on, green laces to commemorate Gawain's faith.

According to Miss Scudder:

"Gawain is a real hero of folklore rather than an invention of chivalric fancy. In Syr Gawayne and the Green Knight

he deals with a superhuman being, and keeps tryst at a Green Chapel which is a hollow fairy mound. Perhaps so great a variety of supernatural motifs is associated with no other knight.

"And at the same time, he became a thoroughly warm and actual human person; in reading about him one discovers all the traits which the Middle Ages desired to find in their ideal man." *

"The Weddynge of Syr Gawayne and Dame Ragnell" and "The Auntres of Arthur At Tarnewathelan" are two different versions of one story. In these stories Gawain shows the highest devotion and loyalty to his uncle and king whom he rescues from a very difficult situation.

The only way to save the king's life is to secure the answer to the puzzle, "What thing women love best in field and town;" the only way to obtain the solution of the riddle is by marrying a very ugly woman. This Gawain does for the sake of his king. Then when she asks him if he would like to have her fair by day or by night, his great courtesy leads him to say that she may choose, thereby gaining the answer, "Women most desire their own way" and also making it possible for his bride to be fair all the time. Here too, there is an element of the folklore.

* La Morte d'Arthur--- Page 169

In each of the romances found in the Madden collection Gawain is praised. His delight in battle and his prowess are repeatedly mentioned. He is respected and loved by the king and the queen. He is the foremost knight, always to be trusted in every circumstance; respectful and protecting toward women and foursquare and honest with men.

The Knightly Tale of Golagras and Gawane abounds in extravagant praise of Gawain. In the first part his unbounded courtesy is sharply contrasted to Kay's discourtesy. The second part of the story shows an unusual type of courtesy. Gawain, although victor in a valliantly contested battle allows himself to appear to be taken captive out of courtesy to the fallen knight and his amie. One of the best descriptions of our hero is found in this poem.

> " Sir Gawain, the gay, good, and gracious,
> That ever was builded in bliss and bountee
> embraced,
> That never point of his price was founded
> defaced,
> Eager and estand and right adventurous,
> Illumined with loyalty and with love laced."

Malory, who represents a late stage in the development of the legend, drew from these various sources, both early and late, and made no attempt to reconcile or make harmonious the varying conceptions in the different sources. The writers since Malory have followed in his track and when we get to the Nineteenth Century representations, we find them even more unjust to the original than were the Fifteenth Century ones.

According to Miss Weston, Sir Frederick Madden thinks that the original offender was the compiler of the Prose Tristan who desired to exalt the fame of his special hero at the expense of the better known Gawain. But in her own opinion it seems more probable " that the reason may rather be sought in the strongly moralizing tendencies of the later romances, there being certain features of the original Gawain story difficult to combine with edification." (*) It would seem to me that both of these causes might have worked together to the same end.

This seems to be a reasonable theory for Mr. Alfred Nutt in Celtic and Medieval Romance** explains that a change in the patronage of literature from the masculine to the feminine sex came at the time that the Arthurian legends were the basis of the French romances. The poets of the Twelfth Century were no longer singing mainly for men--in fact the greater part of their audiences were women.

The same characteristics would not appeal to men as to women. Gawain was a man's man. His prowess was so great that he never met defeat. He was never deterred from a fight because of numbers or handicaps. Gawain had many loves but they were not human loves--they were fays and ladies whose forms had been changed by enchanters. Such loves would not make the same appeal as would the passion of Lancelot for Guinivere or of Tristram for Iseult. The more the French worked over the

(*) The Legend of Sir Gawain, page 10
(**) Celtic and Medieval Romance, page 48

Arthurian stories, the more contemporary they made the setting and the characters of the figures of the Round Table.

Sources of Malory's Morte D'Arthur

Sir Thomas Malory had for the principal sources of his collection of stories in Morte d'Arthur, the French Merlin, Tristram, and Lancelot. In these French prose Romances, the individual knight is lost sight of in the great triangle story of Arthur, Lancelot, and Guinivere.

Merlin

The prose romance of Merlin, a Fifteenth Century English version was a translation of a French prose romance which had assumed substantially its final shape early in the Thirteenth Century. Henry B. Wheatley in Various forms of the Merlin Legend, has traced the legend through three sources, Celtic, Latin, and French. (*)

In Book I, Chapter VIII, is a prophecy concerning Gawain at the time he is knighted by King Arthur.

"And wite throw well that he shall be the trewest knyght off all the worlde a-gein his lorde; also he shall be oon of the beste knyghtes of the worlde, and moste shall the love while his lif doth endure, and shall the helpe agein all the worlde and agein his owne fader; and ne doute not thurgh hym shalt thow have a-gein all they londe, and also alle they men that for drede of hym shall be full meke and fain to obbeye to the; where thourgh thow shalt over-come thyn enmyes, and

(*) Merlin- A Prose Romance. Edited by H. B. Wheatley
Introduction- Various forms of the Merlin Legend, Chap. IV

also be the helpe of his broghern, whiche shull be so noble knyghtes."

Gawain is so strong that none can endure his strokes, but it is with the strength of a fighting man not with any supernatural power. In the early battle against the Saxons, Gawain kills more Saxons than any of his fellows.

Gawain is a believer in prayer and his own sword. When told that his brother, Gaheries, is beset by the enemy he prays.

" Ha ! seint Marie Virgin and moder of Jeshu Criste, ne suffre not that I lese my brother, for than nyn herte shall never be gladde; and yef I hym thus lese, shall there never shelde hange a-boute my nelske." Then he calls for followers and goes to find his brother Gaheries, who is fighting without his helmet and surrounded by Saxons. Gawain springs in among his enemies and lays about him with such strokes that none can withstand him. Gawain becomes knight of the Round Table and it is said of him, " He was a noble knyght, and a trewe and full of alle vertues and good tecches, and the most curteise knyght that eny man knewe."

Although this story is called Merlin, at least half of it is devoted to the adventures of Gawain who appears in some instances to greater advantage than the hero of the story, and next to Arthur in importance. At some points in the story he is a rather dreadful person; fits of rage oversweep him, and he becomes vindictive. In one tournament, undertaken for

pleasure, he uses weapons that are not sportsmanlike.

Lancelot

Lancelot is a later comer to the Court of King Arthur, but he very soon gains the third place. In this romance Gawain becomes a lesser figure, where he is not always successful in his adventures.

It is in the French Tristran, however, that Gawain is made very ignoble. The first part of the early Tristran was written by Luces de Gast in the time of Henry the Second, and the concluding part of Helie de Borron, in the reign of Henry the Third. Both writers seem bent on vilifying the lineage of King Loth and take every opportunity of praising Tristan at his expense.

From the early Merlin to the final Lancelot compilation Gawain's character and position undergo a complete change; at first, he is a dominant personality, at the last he is represented as cruel, cowardly and treacherous and of indifferent moral character.

Malory's Treatment of Gawain

Malory's main source is the first four books of the Merlin romance known as the Suite de Merlin. It is most unfortunate indeed that this English version should have been derived from these later forms. Although the treatment of Gawain in Morte d'Arthur is uniformly inconsistent, it is through the unfavorable aspect that the hero has become known to modern readers.

There are two prophesies concerning Gawain in Book II. The first is that Sir Gawain will revenge the death of his father, King Lot, on the King Pellinore--many of the adventures retold in the book revolve around the theme of the feud between the two families.

The second prophecy is concerned with Gawain's death. Merlin said. "There shall never more handle this sword but the best knight of the world, and that shall be Sir Lancelot, or else Galahad his son, and Lancelot with this sword shall slay the man that in the world he loved best, that shall be Sir Gawaine." Book III tells of the knighting of Gawain and his jealousy of Tor who is knighted before him and of Pellinore who is given a more honored place at the table. Jealousy and a hot temper are two characteristics that have never been attributed before to Sir Gawain except by the author of the French Tristran. Gawain is always faithful and loyal to his king and devoted to the queen. Noble elements abound in him, yet his vindictiveness is always making him do the wrong thing.

Gawain in his first quest unwittingly kills a lady. He is obliged to return to court with the body of the lady whom he has slain across his horse and her head hanged about his neck. The queen is grieved at this misdeameanor and lays a command on Gawain that his quest should ever be for ladies, and while he lived he should always protect them and fight for their quarrels; that to all he should be courteous and never refuse

mercy to him that asketh mercy.

It is probable that it was in obedience to this command that Gawain won the title of the "Maidens' Knight". "When the source of the name was forgotten, its meaning was not unnaturally misinterpreted and gained for Gawain the reputation of a facile morality, which was exaggerated by the pious compilers of the later Grail romances into persistent and aggravated wrong doing."(*)

Malory's next treatment of Gawain is most inconsistent for he is unfaithful to his word, steals a lady from her lover, and then betrays both of them.

There are several incidents in this book that point to the theory that many of the characteristics of the knights are survivals of pagan stories. As stated at length before, Malory notes the sun-godlike powers of Gawain which increase until noon and then decrease. (**) "Other world" touches are also found in the statement that Lucius, the Roman Emperor, had as a bodyguard fifty giants engendered of fiends.

In Book VII, there is a tilt between Lancelot and Gawain in which the former shows the greater strength which, insignificant in itself, is important because it is a foreshadowing of the relationship which develops between them later.

The Books from VII to XI, are drawn from the prose Tristram. Gawain's adventures are very much to his discredit in these books. He is taken prisoner by Sir Carados and rescued by Lancelot. He tries to abduct a lady and is overthrown by her lover. He has

(*) Jessie L. Weston --- Encyclopedia Britianica
(**) See above page 11

one good act to his credit. He is instrumental in saving Sir Tristram from the black magic of Morgan le Fay.

The next seven books deal with the Quest for the Grail. Gawain is the first to swear to the Quest and the first to abandon it. Gawain could not hope to attain the Grail; he was not willing to comply with the Christian ideal of the time.

Miss Scudder says: " The treatment emphasizes the idea suggested from the outset: Gawain is heir to pagan tradition, which reluctantly and imperfectly tries to assimilate Christian ideas." (*)

Miss Weston in one of her more recent articles on Gawain says: "The truth appears to be that Gawain, the Celtic and mystic origin of whose character was frankly admitted by the late M. Gaston Paris, belongs to the very earliest stage of Arthurian tradition". (**)

" In continental works, Gawain, though never the Grail-winner, is often a holy and consecrated person. How Malory came to present so opposite a picture is hard to surmise; some, though not all the romances from which he drew, show a similar tendency to degrade Gawain in favor of Lancelot." (***)

The last of Morte d'Arthur deals with the overthrow of the Round Table.

The Queen gives a dinner for Gawain. At the dinner is one Sir Pinel, nephew of King Pellinore whom Gawain killed long ago. This young knight, seeking revenge, poisons an

(*) Le Morte d'Arthur of Sir Thomas Malory and its source, Pg 280
(**) Jessie L. Weston---Encyclopedia Britanica
(***) V. D. Scudder, Morte d'Arthur of Thomas Malory, Page 280

one good act to his credit. He is instrumental in saving
Sir Tristram from the black magic of Morgan le Fay.

The next seven books deal with the Quest for the Grail.
Gawain is the first to swear to the Quest and the first to
abandon it. Gawain could not hope to attain the Grail; he was
not willing to comply with the Christian ideal of the time.

Miss Soudder says: " The treatment emphasizes the idea
suggested from the outset: Gawain is heir to pagan tradi-
tion, which reluctantly and imperfectly tries to assimilate
Christian ideas." (*)

Miss Weston in one of her more recent articles on Gawain
says: "The truth appears to be that Gawain, the Celtic and
mystic origin of whose character was frankly admitted by the
late M. Gaston Paris, belongs to the very earliest stage of
Arthurian tradition". (**)

" In continental works, Gawain, though never the Grail-
winner, is often a holy and consecrated person. How Malory
came to present so opposite a picture is hard to surmise;
some, though not all the romances from which he drew, show a
similar tendency to degrade Gawain in favor of Lancelot." (***)

The last of Morte d'Arthur deals with the overthrow of
the Round Table.

The Queen gives a dinner for Gawain. At the dinner is
one Sir Pinel, nephew of King Pellinore whom Gawain killed
long ago. This young knight, seeking revenge, poisons an

(*) Le Morte d'Arthur of Sir Thomas Malory and its source, Pg 2
(**) Jessie L. Weston---Encyclopedia Britannica
(***) V. D. Soudder, Morte d'Arthur of Thomas Malory, Page 280

apple expecting that Gawain, who is very fond of fruit, will eat it; but another knight eats it and falls dead at the feast.

Guinivere is suspected, and Arthur gives consent that she shall be burnt unless some knight appears as her champion. The queen is freed from the accusation by Merlin's Nimue, who shows how well Gawain is hated.

In the great castastrophe which follows,--the death of the king--Gawain takes the lead as the most important knight. He has one controlling passion--his loyalty to his king and his family; he is politically loyal.

Again quoting from Miss Scudder's careful analysis of the Morte d'Arthur. "Gawain is focused on one point and one only; no cross-- currents are permitted to interfere with the fierce simplicity of his faithfulness to family and to king. The two are one with him, for Arthur is not only his soverign but his uncle." (*) Gawain has no desire to precipitate the tragedy. He would never reveal the secret of Lancelot's relations with the queen. He does his best to prevent such knowledge coming to King Arthur.

When the king knows the truth, Gawain pleads for delay in burning the queen, and earnestly presents lame excuses for the guilty lovers. Gawain's prayers are of no avail, but his two remaining brothers instead of himself are commanded to take Guinivere to the fire. Both brothers, with many other knights, are slain by Lancelot as he rescues the queen.

(*) Morte D'arthur of Thomas Malory, page 336

Gawain never forgives him for these deaths and with the most solemn vow that a knight can make he promises that he will seek Lancelot through all the world and either slay him or be slain by him.

Throughout the following struggle which resulted in the death of Arthur and his nephew, Gawain is the unrelenting pagan who drives the king into conflict with Lancelot. In the fight it is Gawain who stands at the center, who becomes more and more unyielding although he is wounded again and again.

Home the warriors go to fight their last battle. Gawain holds to the old code of honor; he cannot accept the new. Gawain is smitten on the old wound, inflicted by Lancelot, and dies soon after he has told Arthur that, " Had Sir Lancelot been with you as he was this unhappy war had never begun. And of all this am I causer." (*)

Just before his death, Gawain writes a note to Lancelot of true penitence and love. His death is certainly that of a very great knight.

As can readily be seen by this brief outline of the various qualities attributed by Malory to Gawain in Morte Darthur, this great compiler of the Arthurian legends is very inconsistent in his treatment of Arthur's nephew.

During one adventure he is the protector of all maidens; at another time he is the secucer and betrayer of a knight's lady

(*) Morte Darthur XXI 2

love: one instance he is noble and gracious; again he is jealous and vindictive. In many of the adventures he is unstable, easily influenced to leave the quest upon which he started, yet whenever the author mentions Gawain's relations to Arthur he depicts the former as holding to the old code of honor and always being loyal to his king.

Late Eighteenth Century

The late Eighteenth Century yields only one book that deals at length with Sir Gawaine. That book, Percy's Reliques of Ancient English Poetry, was widely read and discussed and must have had a very great influence on many of the writers of the Nineteenth Century. The book perported to be copied from a manuscript which had not been previously published. In the collection are several of the stories found in the Madden collection. As the stories are exactly the same in plot and in characterization of Gawain, only the titles will be given here. The Marriage of Sir Gawaine, The Turke and Gowin, The Carle of Carlile.

In 1783 Thomas Warton, published a book, Select Collection of English Songs. His object was to prove that Percy's work was neither authentic nor scholarly. In this book he had two versions of The Marriage of Sir Gawaine. This controversy served to make the stories and characteristics of Gawain well known, but it was the old Gawain before the introduction of the Grail stories and the later romance adventures. It was the bold

fighting man, the rescuer of ladies in distress--and these adventures and ladies often took on "other-world" characteristics.

In each of these stories Gawain is the knight of greatest courtesy and prowess, always rescuing some one--man or woman--in distress.

Nineteenth Century

In 1826, Bishop Herber wrote the Masque of Gwendolen, which tells virtually the story of The Marriage of Sir Gawaine. He makes Gawain the courteous, powerful knight.

William Wordsworth, in the poem The Egyptian Maid, published in 1830, has a roll call of the knights of the Round Table as they pass before the bier of the enchanted damsel seeking to arouse her.

He ranks Gawain, Tristram, and Lancelot together. Of the first he says:

" While drawing toward the ear Sir Gawaine,
mailed,
For tournament, his beaver-mailed
And softly touched; but, to his princely
cheer
And high expectancy, no sign was granted."

As in all the stories, it is Sir Galahad alone who had the power to lift the enchantment. Wordsworth gave to the Arthurian stories their old setting, and to the knights their old characteristics.

fighting man, the rescuer of ladies in distress--and these adventures and ladies often took on "other-world" characteristics.

In each of these stories Gawain is the knight of greatest courtesy and prowess, always rescuing some one--man or woman--in distress.

Nineteenth Century

In 1828, Bishop Herber wrote the Masque of Gwendolen, which tells virtually the story of The Marriage of Sir Gawaine. He makes Gawain the courteous, powerful knight.

William Wordsworth, in the poem The Egyptian Maid, published in 1830, has a roll call of the knights of the Round Table as they pass before the bier of the enchanted damsel seeking to arouse her.

He ranks Gawain, Tristram, and Lancelot together. Of the first he says:

" While drawing toward the car Sir Gawaine,

melted,

For tournament, his bearer melted

And softly touched; but, to his princely

cheer

And high expectancy, no sign was granted."

As in all the stories, it is Sir Galahad alone who had the power to lift the enchantment. Wordsworth gave to the Arthurian stories their old setting, and to the knights their old characteristics.

Edward Lytton Bulwer, in King Arthur, makes an attempt to present the old Gawain.

In the same years that Lord Tennyson was writing Morte D'Arthur and the Idylls, Wagner composed Lohengrin and Tristan and Isolde. And a little later Siegfried and Parsifal.

In Siegfried, Gawain achieves a visit to the Magic Castle. In Parsifal, Gawain comes to the rescue of the hero of the drama, and is the only Arthurian hero of note to be mentioned.

Tennyson's interpretation of Gawain is indeed a great mystery. It is difficult to conceive of a man of such scholarly ability having known only Malory, and it is equally difficult to think that he would have deliberately debased a character that had so much strength and virility.

Miss Scudder raises the question as to whether or not Tennyson was acquainted with the prose Lancelot.

Gawain, shown by Tennyson as false, reckless, irreverent and strong knight, is a medley of shallow contending moods. As a boy, his characteristics were to break into song and

" Run like a colt, and leap at all he saw." (*)

In Pelleas and Ettarre, Gawain has a flash of " The fire of honor and all noble deeds", but very soon he is boastful of his powers with the lady Ettarre and, although he is called "light-of-love", he considers it a joke on women. He swears to be true and help his brother knight, Pelleas. He is false to his sworn friendship, even his courtesy has a " touch of

(*) The Coming of Arthur, Line 321

Edward Lytton Bulwer, in *King Arthur*, makes an attempt to present the old Gawain.

In the same years that Lord Tennyson was writing *Morte D'Arthur* and the *Idylls*, Wagner composed *Lohengrin* and *Tristan und Isolde*. And a little later *Siegfried* and *Parsifal*.

In *Siegfried*, Gawain achieves a visit to the Magic Castle. In *Parsifal*, Gawain comes to the rescue of the hero of the drama, and is the only Arthurian hero of note to be mentioned.

Tennyson's interpretation of Gawain is indeed a great mystery. It is difficult to conceive of a man of such scholarly ability having known only Malory, and it is equally difficult to think that he would have deliberately debased a character that had so much strength and virility.

Miss Scudder raises the question as to whether or not Tennyson was acquainted with the prose Lancelot.

Gawain, shown by Tennyson as false, reckless, irreverent and strong might, is a medley of shallow contending moods. As a boy, his characteristics were to break into song and

" Run like a colt, and leap at all he saw." (*)

In *Pelleas and Ettarre*, Gawain has a flash of " The fire of honor and all noble deede", but very soon he is boastful of his powers with the lady Ettarre and, although he is called "light-of-love", he considers it a joke on women. He swears to be true and help his brother knight, Pelleas. He is false to his sworn friendship, even his courtesy has a " touch of

(*) The Coming of Arthur, Line 321

traitor in it." (*)

This story is taken directly from the Malory version, but in the older book he is not unattractive. Tennyson has made him almost wholly bad--an irresponsible moron. When he was sent to give the prize of the diamond which had belonged to the Nestling child to Lancelot himself and to no other, he wearies of his search, and, forgetful of the king's command, entrusts the gem to Elaine. Then, as if that were not enough, he lightly kisses her hand and rides away carolling a ballad. His character is no longer that of a man; he is a child--one who will never grow up. A different Gawain indeed from Malory's and vastly different from the hero of Gawain and the Green Knight.

It is possible that Tennyson found Gawain somewhat of a stumbling block. What could he do with a character that seemed to belong to the pre-Christian stage of the Grail tradition?--How could he fit him into his Victorian world and give him spiritual beauty? If this could not be brought into conformity with the ideal and customs of the early Nineteenth Century, then the author may have felt he was justified in debasing his character so that there would be nothing admirable about it. Knight.

Another poet to give a very different interpretation to Gawain's character than any other writer is William Morris. In The Defence of Guinivere, published in 1858, Gawain is shown as the chief accuser of the queen. The queen is defend-

(*) Lancelot & Elaine, Line 635

traitor in it." (*)

This story is taken directly from the Malory version, but in the older book he is not unattractive. Tennyson has made him almost wholly bad--an irresponsible moron. When he was sent to give the prize of the diamond which had belonged to the Wasting child to Lancelot himself and to no other, he wearies of his search, and, forgetful of the King's command, entrusts the gem to Elaine. Then, as if that were not enough, he lightly kisses her hand and rides away carolling a ballad. His character is no longer that of a man; he is a child--one who will never grow up. A different Gawain indeed from Malory's and vastly different from the hero of Gawain and the Green Knight.

It is possible that Tennyson found Gawain somewhat of a stumbling block. What could he do with a character that seemed to belong to the pre-Christian stage of the Grail tradition?--How could he fit him into his Victorian world and give him spiritual beauty? If this could not be brought into conformity with the ideal and customs of the early Nineteenth Century, then the author may have felt he was justified in debasing his character so that there would be nothing admirable about it. Knight.

Another poet to give a very different interpretation to Gawain's character than any other writer is William Morris. In The Defence of Guinivere, published in 1858, Gawain is shown as the chief accuser of the queen. The queen is defend-

(*) Lancelot & Elaine, Line 635

ing herself before a large gathering and three times she says to Gawain the same words:

" Nevertheless, you O Sir Gawaine, lie
Whatever may have happened through these years,
God knows I speak truth, saying that you lie."

According to all other authors Gawain was the staunch supporter of the queen, rather than her accuser. As the object of the whole poem is to arouse sympathy for Guinivere, Morris must have chosen to give Gawain a wholly despicable character.

At the very end of the Nineteenth Century, Richard Hovey wrote a number of plays based on the Arthurian legends. In the Holy Graal, Gawaine is spoken of once. He is the knight who makes the first vow to start at once on a quest for the Holy Grail. In King Arthur, Gawaine is one of the characters who takes a minor part. When climbing over a cliff he falls. While he is recovering from the shock, he talks with his brothers, reproving Modred who wished to tell about the Queen and Lancelot. Gawaine finally says:

" There go your gait!
I will not hear your scandals nor about you."

There is only a fragment of the play, for Mr. Hovey died before it was completed, but it points to the stronger, more forceful interpretations that were soon to follow.

Twentieth Century

When we get down to the Twentieth Century poet, Edward

Arlington Robinson, we find a new and very interesting view of Gawain's character. In keeping with the modern trend of the psychological rather than the physical treatment of characters, Robinson dwells on the thought life rather than on the deeds of his men and heroes. Of the three poems dealing with Arthurian subjects, "Merlin", "Lancelot", and the latest one, "Tristram", the second gives the most clear and detailed idea of Gawain's character. In this poem, Gawain ranks next to Lancelot in importance and is seldom absent from the minds of the other characters or from the pages of the book. The "Merlin" and "Tristram" simply corroborate one or two of the chief traits in his nature, as shown in the " Lancelot ".

The predominating trait would seem to be his gaiety and good nature. Allusions to this appear in all three poems. In " Merlin ", King Arthur is naming over some of his knights; he says, "Griflet, and Gareth, and gay Gawain,--."

In "Lancelot", Guinivere says to Lancelot,

"Gawain has all the graces, yet he knows;
He knows enough to be the end of us,
If so he would," ---. "He knows and laughs;
And we are at the mercy of a man
Who, if the stars went out, would only laugh."

In " Tristram", Gawaine comes to Brittany to take Tristram back to Camelot to be made a Knight of the Round Table.

Arlington Robinson, we find a new and very interesting view of Gawain's character. In keeping with the modern trend of the psychological rather than the physical treatment of characters, Robinson dwells on the thought life rather than on the deeds of his men and heroes. Of the three poems dealing with Arthurian subjects, "Merlin", "Lancelot", and the latest one, "Tristram", the second gives the most clear and detailed idea of Gawain's character. In this poem, Gawain ranks next to Lancelot in importance and is seldom absent from the minds of the other characters or from the pages of the book. The "Merlin" and "Tristram" simply corroborate one or two of the chief traits in his nature, as shown in the " Lancelot ".

The predominating trait would seem to be his gaiety and good nature. Allusions to this appear in all three poems. In " Merlin ", King Arthur is musing over some of his knights; he says, "Gritfiet, and Gareth, and gay Gawain.--."

In "Lancelot", Guinivere says to Lancelot.

"Gawain has all the graces, yet he knows:
He knows enough to be the end of us.
If so he would," ---. "He knows and laughs;
And we are at the mercy of a man
Who, if the stars went out, would only laugh."

In " Tristram", Gawaine comes to Brittany to take Tristram back to Camelot to be made a Knight of the Round Table.

Tristram and Isolt see a ship and the latter goes"---------

"to the shore,
Where a gay ship was coming gaily in,
And saw descending from it soon, and gaily,
As always, Sir Gawaine from Camelot."

In this poem, Isolt during her conversation says, "Your fame is everywhere alike for lightness," The author himself says of him in this same poem,

"For Gawaine,
Infrequently in earnest, or sincere
To conscious inconvenience, was in love,
Or thought he was,-----"

This leads us on to another trait which is brought out only in the "Tristram" and then but slightly. It mentions that he had once seen Isolt of Ireland and had found perfection.

"providentially not his
To die for. He recalled a wish to die,
But only as men healed remember pain;"

Then when he sees Isolt of Brittany, he finds perfection again and cannot understand why Tristram chafes at banishment from Cornwall. He makes elaborate love to her but in no way deceives her, and in talking to Tristram later proves that he is neither underhanded nor too deeply moved by her for he quite frankly says, after asking Tristram why he is not in the garden with his wife,

Tristram and Iseult see a ship and the latter goes"---------

"to the shore,

Where a gay ship was coming gaily in,

And saw descending from it soon, and gaily,

As always, Sir Gawaine from Camelot."

In this poem, Iseult during her conversation says,

"Your fame is everywhere alike for lightness." The

author himself says of him in this same poem,

"For Gawaine,

Infrequently in earnest, or sincere

To conscious inconvenience, was in love,

Or thought he was,-----"

This leads us on to another trait which is brought out only in the "Tristram" and then but slightly. It mentions that he had once seen Iseult of Ireland and had found perfection.

"providentially not his

To die for. He recalled a wish to die,

But only as men healed remember pain;"

Then when he sees Iseult of Brittany, he finds perfection again and cannot understand why Tristram chafes at banishment from Cornwall. He makes elaborate love to her but in no way deceives her, and in talking to Tristram later proves that he is neither underhanded nor too deeply moved by her for he quite frankly says, after asking Tristram why he is not in the garden with his wife,

"I left her, after making love to her
With no progression of effect whatever,"

To return to his reputation for gaiety, in the " Lancelot " Guinivere says to Lancelot:

" Gawaine laughs alike at what he knows,
And at the loose convenience of his fancy;
He sees in others what his humor needs
To nourish it, and lives a merry life."

But for all his joyousness and lightness of heart, he is capable of strong feelings, especially of hate, as Lancelot shows in a speech to Gawaine:

"And you are a strange hater. I know that;
And I'm in fortune that you hate not me."

Later he says to Guinivere: ".....Gawaine
I fear no more than Gareth, or Colgrevance;
So far as it is his to be the friend
Of any man, so far is he my friend--
Till I have crossed him in some enterprise
Unlikely and unborn."

And when Lancelot does rouse Gawaine's hatred by killing his two brothers, Gaheris and Gareth, Gawaine does not rest until he has persuaded Arthur to make war on Lancelot. But even this great and sincere hatred is lost in love for Arthur or fear of Modred's power when Gawaine realizes that only Lancelot can possibly help the King in his war with Modred. Lancelot

is in France. Arthur's army, Gawaine chief among them, have waged one day of war against him, when Modred starts trouble in Britain and Arthur has to fight him in order to save his kingdom and his Queen from Modred's evil hands. Arthur's army is tired and would be of little avail unless fresh men were added. Gawaine sees this and knows that Lancelot is the one to raise an army and go to the King's aid. In spite of the fatal wound that Lancelot has given him, he sends for him to persuade him of Arthur's need. When Lancelot comes there is no enmity between them. They speak of the death of Gareth, Gaheris and Agravaine, Gawaine's brothers, and Gawaine says they

"Are gone; and I am going after them;
.....When you gave
That ultimate knock on my revengeful head,
You did a piece of work."
May God forgive."
Lancelot said, " I did it for my life,
Not yours."
"I know, but I was after yours;
Had I been Lancelot and you Gawaine,
You might be dead."

At the end Gawaine says:

" If I persuade the devil again
That I'm asleep, will you espouse the notion

For a small hour or so? I might be glad--
Not to be here alone."

Gawaine is influential with Arthur. Sir Bedivere pleads with him in " Merlin " when Gawaine is enraged at Lancelot over the death of his two brothers and urging Arthur on to war. Bedivere says to him

".....this hour is not too late
For you to change yourself and change the King:
For though the King may love me with a love
More tried and older, and more sure, may be,
Than for another, for such a time as this
The friend who turns him to the world again
Shall have a tongue more gracious and an eye
More shrewd than mine. For such a time as this
The King must have a glamour to persude him."

In that one fragment of speech, Bedivere tells us quite a bit about Gawaine: he is Arthur's friend; he has a " gracious" tongue; an observant (shrewd) eye; and, I should think, a keen, active imagination, the kind that sees the mighty oak upon being shown an acorn--a " Glamour to persuade".

Here again, Gawaine shows his tenacity of feeling for in the speech that follows he retorts:

"I'll say this to the King: 'Burn Lancelot
By inches till he gives you back the Queen;
Then hang him - drown him - or do anything

To rid the world of him.' He killed my brothers,
And he was once my friend. Now damn the soul
Of him who killed my brothers! There you have me."

When Sir Dagonet comes up to them as they are talking, we learn some more about Gawaine's character. Dagonet says something and

" Gawaine, for all his anger, laughed a little,
And clapped the fool's lean shoulder; for he loved him
And was with Arthur when he made him knight."

Robinson has caught again the old love of Arthur for Gawain in these lines

"----------sometimes
I'll scarce remember that he's not my son,
So near he seems."

John Masefield published in 1928 a collection of Arthurian poems under the title of Midsummer Night. There are many points of similarity between Robinson's Gawaine and Masefield's. The latter's interpretation makes this knight a more forceful, serious knight. He alone dares to tell the king he is mad; that he has given the queen no trial, and that it is wrong to have her burned at the stake. To Arthur's reply:

"You for this insolence
To me, your King,
Shall call the bodyguard and take her hence
Out to the Ring,

And there see sentence done as I command."

Gawain said:

" No, I will not go
No, let your bastard do your hangman's task;
I a King's son
Refuse it, whether your command or ask."

Although the mob cried, " Down with Gawaine," the reader feels that here is a man that could well be the hero in Gawain and The Green Knight, if he could be taken out of the Twenthieth Century environment and placed in an Eighth Century setting.

SUMMARY

Thus do we find that it is possible for a well-known character in literature to pass through various stages of change from a position of high rank, next to the king himself in valour and courtesy, to a most ignoble one and then back again, if not to his former state, at least to one far from ignoble or unworthy. In the earliest works containing narratives of Sir Gawain and his exploits, he was a great warrior, gay, courteous and well-loved of Arthur, whose nephew he was. He seems to have continued in these good graces until he appears in the French "Tristram". Here the two authors seem determined on vilifying the descendants of King Loth, Gawain's father, and to Gawain they attribute such undesirable traits as jealousy and a hot temper. Sir Thomas Malory, in his Morte d'Arthur, chose to keep and enlarge upon these undesirable traits for Gawain in places, although in others he is wholly inconsistent and gives the knight some of his old glory. Most of the writers following Malory used him as source material for their Arthurian tales, and therefore it is not strange that Gawain's character appears in varying and increasingly ignoble ways. Most of them, Percy, Herber, Wordsworth, Lytton Bulwer, and Wagner retain his original character, but Tennyson chose to degrade him, making him immature, light of love, and disloyal. William Morris, contrary to the tradition of all other authors, makes Gawain the chief accuser rather than the staunch supporter of the Queen.

Finally, in the Twentieth Century, Edward Arlington Robinson invests Gawain with his old characteristic of gay lightheartedness

SUMMARY

and adds such traits as frankness, determination, perception. And Masefield's knight is much like Robinson's, but more serious and forceful.

Perhaps the most interesting conclusion in this study of Gawain is that the social ideals of a country and a people must influence the interpretation of its writers; that in the change of standards of living and of life from one century to another what were virtues can only be explained as vices.

"Chaucer, when he spoke of Gawain coming 'again out of Faerie' spoke better than he knew; the home of that very gallant and courteous knight is indeed Fairy-land, and the true Gawain-tradition is informed with fairy glamour and grace."

1. See above page 25
2. Jessie L. Weston --- Encyclopedia Britanica

B I B L I O G R A P H Y

M. W. Maccallum — Tennyson's Idylls of the King. Glasgow, 1904

H. Maynadier — The Arthur of the English Poets. Boston, 1907

Gaston Paris — Medieval French Literature. Temple Primers

L. A. Paton — Studies in Fairy Mythology of Arthurian Romance. Boston, 1903

J. Rhys — Studies in the Arthurian Legend. Oxford, 1891

W. H. Schofield — English Literature from the Norman Conquest to Chaucer. London, 1906

H. L. D. Ward — Catalogue of Romances in the British Museum. 1883-1910

J. L. Weston — King Arthur and his Knights. Pamphlet London, 1905

A. Nutt — Celtic and Medieval Romance. Pamphlet London, 1904

Goeffrey of Monmouth — History of the Kings of Britain. Everyman's Library

Wace and Layamon — Arthurian Chronicles. Everyman's Library
Layamon, ed. by Sir Frederic Madden London, 1847

BIBLIOGRAPHY

M. W. Macealum — Tennyson's Idylls of the King. Glasgow, 1904

H. Maynadier — The Arthur of the English Poets. Boston, 1907

Gaston Paris — Medieval French Literature. Temple Primers

L. A. Paton — Studies in Fairy Mythology of Arthurian Romance. Boston, 1903

J. Rhys — Studies in the Arthurian Legend. Oxford, 1891

W. H. Schofield — English Literature from the Norman Conquest to Chaucer. London, 1906

H. L. D. Ward — Catalogue of Romances in the British Museum. 1883-1910

J. L. Weston — King Arthur and his Knights. Pamphlet London, 1905

A. Nutt — Celtic and Medieval Romance. Pamphlet London, 1904

Geoffrey of Monmouth — History of the Kings of Britain. Everyman's Library

Wace and Layamon — Arthurian Chronicles. Everyman's Library
Layamon, ed. by Sir Frederic Madden London, 1847

B I B L I O G R A P H Y

(Continued)

R. H. Fletcher — Arthurian Material in the Chronicles. Harvard Studies, 10

Chretien de Troies. Ed. W. W. Foerster. Tr. Everyman's Library, Eric and Enide, W.W. Comfort (includes everything except the Perceval). W. Newell, King Arthur and the Table Round (Paraphrases). Boston, 1897

J. L. Weston — The Quest of the Holy Grail. London, 1913

J. L. Weston — The Legend of Sir Lancelot du Lake. London, 1901

J. L. Weston — Chief Middle English Poets. Boston, 1914

Ywain and Gawain — Ed. Ritson. Partial Render., Weston

Gawain Romances — Ed. Sir F. Madden
Syr Gawayne, Sir Gawain and the Green Knight, The Auntres of Arthur, the Avowynge of Arthur, Fragments, the Weddynge of Sir Gawen and Dame Ragnell

J. L. Weston — Legend of Sir Gawain, London, 1897, 1900

J. L. Weston — Sir Gawain and the Grail Castle. London, 1903

Edmund G. Gardner — The Arthurian Legend in Italian Literature
London and New York
E. P. Dutton, 1930

Malory — Eugine Vinaner

BIBLIOGRAPHY

(Continued)

R. H. Fletcher — Arthurian Material in the Chronicles. Harvard Studies, 10

Chretien de Troies. Ed. W. W. Foerster. Tr. Everyman's Library. Erle and Enide, W.W. Comfort (Includes everything except the Perceval). W. Newell, King Arthur and the Table Round (Paraphrases). Boston. 1897

J. L. Weston — The Quest of the Holy Grail. London, 1913

J. L. Weston — The Legend of Sir Lancelot du Lake. London, 1901

J. L. Weston — Chief Middle English Poets. Boston. 1914

Ywain and Gawain — Ed. Ritson. Partial Reader.. Weston

Gawain Romances — Ed. Sir F. Madden
Syr Gawayne, Sir Gawain and the Green Knight, The Anutres of Arthur, the Avowyage of Arthur. Presyeante. the Weddynge of Sir Gawen and Dame Ragnell

J. L. Weston — Legend of Sir Gawain. London, 1897, 1900

J. L. Weston — Sir Gawain and the Grail Castle. London, 1903

Edmund G. Gardner — The Arthurian Legend in Italian Literature London and New York E. P. Dutton, 1930

Malory — Eugine Vinaver

B I B L I O G R A P H Y

(Continued)

Percy's Reliqes	Ed. by Hales and Furnivall London, 1867
John Masefield	Midsummer Night Macmillan and Co. New York 1928
Malory's Mort D'Arthur,	Globe Edition Macmillan and Co. 1870
	Cantebury Tales of Chaucer, Ed. by Thomas Tyrwhett Edinburgh, 1860
	Romance of the Rose of Chaucer, ed. by Max Kaluze London, 1891
Joseph Ritson	Collection of English Songs, London, 1783
Regnald Heber	Masque of Gwendolin London
William Wordsworth	Egyptian Maid London, 1858
Edward Bulwer Lytton	King Arthur Leipz, 1849
William Morris	The Defence of Guinivere London, 1858
Alfred Tennyson	Idylls of the King London, 1842
J. Ritson	Life of King Arthur London, 1825

BIBLIOGRAPHY

(Continued)

BOSTON UNIVERSITY
1 1719 02574 9062